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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Grade 13 Departmental Examinations in English 1961

and

Notes for All Teachers of Grades 11, 12, and 13 English

ENGLISH LITERATURE

I. GENERAL COMMENTS

Markers of the English Literature papers in 1961 agreed that, although the better candidates showed no evidence of a decline in quality as compared with previous years, a considerable proportion of the 20,000 papers permitted no complacency among English teachers. A large majority of the candidates had mastered the subject matter of the course well enough, but too many were deficient when the literary quality of their answers was considered. A minimum Grade 13 standard must include the habit of writing correctly, with clarity and precision, and with some evidence of organization. Too many candidates lost marks as a result of carelessness, excessive informality, inadequate vocabulary, indifference to sentence structure, and an inability to use paragraphs as units in arranging their answers. Candidates who received higher grades were those who demonstrated a sense of style in their writing. Markers look forward to a time when the candidates' familiarity with the texts can be taken for granted and when students can be judged mainly on their critical ability and their skill in presenting the material of their answers.

Providing remedies is more difficult than finding faults, but the following suggestions may be helpful.

- (a) More writing, carefully supervised, should be required from students in all grades.
- (b) Teachers of all subjects should be persuaded to insist on good English in all written work. (Such insistence does much more than help the student in Grade 13; it is invaluable to him when he enters university.)
- (c) Students should be trained to paragraph correctly and to use the paragraph as a unit in planning an essay-type answer. Each division of a well-organized answer should be developed in a separate paragraph.
- (d) Each main statement made in answering a question should be supported by a *specific reference* to the text or by an apt quotation. A *specific reference* is one that takes the mind of the reader to a precise passage in the text in order to illustrate or prove a statement. Students should be trained in the technique of incorporating quotations into the grammatical structure of a sentence. (Vague references are usually of little value and irrelevant quotations are a waste of time. A well-chosen phrase or sentence is generally more effective than an extended quotation such as the whole octave of a sonnet. N.B.—A quotation by itself is seldom adequate as a main statement in an answer.)

- (e) Students should be trained in the technique of answering questions that involve comparisons and contrasts. Without this training, candidates frequently deal with each side of the comparison or contrast separately and leave the reader to draw the conclusion that should have been stated explicitly.
- (f) Candidates who are trained to economize or budget their time enjoy a considerable advantage. Reading the *entire* question before beginning to write enables them to select relevant material only and to avoid repetition. Unless a question asks for several illustrations, a dozen serve no more purpose than one. Very long quotations merely waste time. Candidates who ignore instructions to limit their answers (e.g. "Describe briefly", "in a short paragraph", "in a sentence") are often unable to finish the paper.
- (g) An answer might be organized in the following manner:
 - (i) In the introductory sentence the writer should indicate his purpose, normally incorporating the key words of the question.
 - (ii) The natural divisions of the answer should then be dealt with in turn, *each in a separate paragraph*. Such a treatment, though simple, is much more effective than the kind of answer which begins anywhere and moves in all directions to no determinable conclusion.

Many papers revealed that their writers had not covered the whole course with equal attention. Failure to apportion the time available injured some candidates. Traditionally the Shakespeare question receives less than a quarter of the total marks and the modern play less than an eighth, yet many students spent more than half of their time on these two parts of the paper. Candidates who had memorized important passages in the Shakespeare play and the poems enjoyed a considerable advantage in being able to quote effectively and make precise references to the words of the text. Those who had prepared for the examination by memorizing notes and "canned" summaries of the course were handicapped.

A common weakness in the answers to questions on poetry appeared to occur because undue emphasis had been given to the intellectual content of the poem at the expense of the poet's technique in employing such devices as a series of connected and harmonious (or contrasting) images. Associated with this weakness is the almost universal tendency to search for morals and allegories in all literature. The study of Shakespeare's plays, too, still appears to suffer from exclusive concentration upon story and character at the expense of diction, imagery, mood, and the dramatist's means of evoking emotion. Perhaps the use of such a pamphlet as *A Glossary of Literary Terms*, by M. H. Abrams (Rinehart), would direct the attention of students to the devices which authors use

to produce artistic effects. The following books are recommended to teachers and students who wish to approach the study of poetry systematically:

Understanding Poetry—Brooks and Warren (Holt)

Sound and Sense—An Introduction to Poetry —
Laurence Perrine (W. G. Gage)

Practical Criticism—I. A. Richards (Longmans, Green)

Poetry for You—C. Day Lewis (Copp Clark).

Candidates should be instructed to number all questions and parts of questions accurately. Some papers were so nearly illegible or so carelessly written that markers were unable to discern the writer's intention. Though no marks were deducted for errors that were obvious slips caused by hasty writing, the cumulative effect of carelessness was always damaging to the candidate.

Deductions to a maximum of six marks were made for major errors in English usage. Examples of such types of errors may be found in the English Composition section of this booklet.

Deductions to a maximum of five marks were made for errors in spelling. The following words were among those most frequently misspelled:

accidentally	definitely	loath (loth), loathe
achieve	degradation	loose, lose
affect, effect	describe	loveliness
alliteration	desert	marriage
allusion	disappoint	meanness
altar, alter	dual, duel	melancholy
among	ecstasy	metaphor
anecdote	eerie	metonymy
appropriate	embarrass	mischievous
beginning	exaggerate	murderer
benefit	fallacy	nemesis
business	forty	niece
choose, chose	fourth	no one
coarse, course	gaiety	occasion
complement	goddess	occurred
conscious	hallucination	octave
conscience	haughty	of, off
contempt	height	passenger
coolly	humorous	perform
criticize	illusion	Petrarchan
dagger	its, it's	precede, proceed
deceive	imagination	prophecy, prophesy
decision	lead, led	pursuing

quiet, quite	separate	to, too, two
really	sentence	tragedy, tragic
receive	sestet	truly
referred	similar	vacillate
referring	simile(s)	vengeance
resemble	soliloquy(ies)	villainy
rhyme, rime	speech	weird
rhythm	suspense	were, where
safety	symmetry	whose
says	temperament	woman, women
scene	their, there	tries, relies, etc.

Hyphenated compounds, e.g. debt-ridden.

A more comprehensive list of troublesome words is given in the English Composition part of this pamphlet.

The answers were evaluated on a basis of 97 marks for the paper and the results were later scaled so that a mark of 100 represented a perfect paper, 50 a pass. The marks were distributed as follows:

Modern Drama—12 (1a=6, 1b=6); Shakespeare—21 (King Lear: 2a=6, 2b=9, 2c=6; Macbeth: 2a=9, 2b=4, 2c=8); Longer Poems—18 (3a=8, 3b=4, 3c=6); Novel—12 (4a=8, 4b=4); Shorter Poems—12 (5a=6, 5b=6); Short Stories and Essays—10; Sight—12 (7a=3, 7b=2, 7c=2, 7d=3, 7e=2).

It should be understood that the comments upon the candidates' answers and the allotment of marks to the several parts of the course apply only to this examination (1961) and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in this subject.

II. NOTES ON THE ANSWERS

Question 1

(a) In a short paragraph, contrast Catherine Sloper as she appears in the last scene of *The Heiress* with the Catherine of Act I, by describing, with specific illustration, two striking differences.

The chief weakness revealed by the answers to 1(a), the candidates' inability in organizing material to present a contrast, would seem to indicate that students need more training and practice in dealing with this type of question. Many candidates simply gave a mass of information about Catherine as she appears in Act I and in the last scene without attempting to pair off any two *clearly designated* qualities with two equally clearly designated differences. Thus they failed to answer the question.

Frequently the candidates confused the last *scene* with the last act.

Illustrative detail, though generally ample, was not always relevant.

The following answer received full marks.

Catherine Sloper, as she appears in the last scene of *The Heiress*, provides a striking contrast to the way she appeared in the first act. In Act I Catherine lacked poise and social grace. Her self-consciousness and lack of poise are evident when Arthur and Morris Townshend, and Mrs. Almond and her daughter call on the Slopers. Catherine remains standing until her father tells her that the young men cannot be seated until she sits down. In the last scene, however, Catherine is completely self-assured and at ease. Morris remarks on the change in Catherine's character, by saying how serene she looks.

A second characteristic of Catherine at the beginning of the play is her sweetness and gentleness. These characteristics are also shown in the way in which she is, in the first act, so anxious to please her father. She tells her aunt that she would do anything to make her father happy. However, in the last scene Catherine appears hard and cruel. She cruelly tells her aunt, Lavinia Penniman, that if Morris' name is ever mentioned again, Catherine will understand that the aunt wishes to live alone.

(b) Mrs. Penniman, Catherine's aunt, manages to reconcile her *two* conflicting attitudes towards Morris Townshend's suit to Catherine. Describe briefly each of these attitudes, and illustrate each by a specific reference to the play.

In view of the fact that many candidates were unaware of any conflict in Mrs. Penniman's attitude toward Morris's suit to Catherine, teachers and candidates are reminded not to concentrate on major characters alone at the expense of minor ones.

The candidate could deal with this question by describing one of two sets of conflicting attitudes: the sentimental, romantic, or silly *versus* the practical, realistic, or sensible; *or* the two sides of the practical attitude itself.

Candidates are reminded that the use of source material as a *substitute* for specific references required from the text is not acceptable. The reading of such material is, of course, recommended.

The following answers, illustrating both methods of answering the question, received full marks.

(*Two practical attitudes*)

Mrs. Penniman thinks that Catherine's marriage to Morris would be good for her. She, herself, is a lonely woman and doesn't want the same fate for Catherine. This is illustrated when she pleads with Dr. Sloper to let Catherine go, and tells Catherine that she knows what it is like to be lonely.

However, she seems to know that Morris is mercenary, because she tells Catherine that she should have waited till after the marriage to tell Morris about being disinherited.

She knows Morris to be mercenary, but she thinks Catherine would be better off with him than with no one.

(Romantic versus practical attitudes)

First, Mrs. Penniman is romantic. She sees in Morris a handsome young gallant who has come to sweep Catherine away. She never questions his love for Catherine, but instead contrives to have him and Catherine meet alone. "I will leave you alone with him."

But Mrs. Penniman is not all a romantic. In the scene in which Catherine is eagerly awaiting Morris, to elope with him, Mrs. Penniman rebukes her for having told Morris that she will be disinherited. Mrs. Penniman realizes full well that Morris is after Catherine's money and that he will not marry her unless she receives her inheritance.

Question 2

King Lear

(a) With specific references to the action of the characters, describe briefly *three* significant parallels between the two plots (the "Lear plot" and the "Gloucester plot").

This question was generally answered fairly satisfactorily. Some candidates however, disregarded the word *specific*, and gave long and woolly synopses of the entire play. Although it was not intended that *specific* should require a definite quotation, it did demand such reference to detail of action or conversation, or to some character's name, as would prove that the play had been read by the candidate. The best answers were short and to the point, with each parallel clearly distinguished from the others. The answer which follows received the full six marks, and is to be commended for its brevity. The identifying references are to the point, and the parallels chosen are all significant.

There are many parallels between the Lear plot and the Gloucester plot. Lear is deceived by his daughters, Goneril and Regan; Gloucester by his bastard son, Edmund. Lear banishes the one daughter who is truly loyal to him, Cordelia; Gloucester is tricked into believing his true son Edgar wishes to murder him. Each is eventually rescued from misfortune by the child to whom he has been unjust: Lear in his madness is solaced by Cordelia; the blinded Gloucester is saved from suicide by Edgar.

(b) At various points in the play the playwright achieves the effects of pathos, humour, and horror. For each of these select one appropriate scene or situation, and in each case explain briefly, with specific reference to the text, how the effect is achieved.

In marking this question, the examiners interpreted the terms pathos, humour, and horror somewhat liberally, provided the candidate made out a good case for his selection. In other words, the candidate had to show that he understood the significance of the *how* of the question. (N.B. *How* does not mean *that*.)

Some scenes were admitted as both pathetic and horrifying. Obviously inappropriate choices, such as taking Gloucester's imagined suicide as an example of humour, were not acceptable.

The answers to this question usually required some direct quotation from the text. In spite of the fact that last year's memorandum made

reference to the desirability of having the candidate learn how to weave pertinent quotations into the structure of a sentence, and punctuate them correctly, little improvement was shown in this matter. Apparently many candidates had never been taught how to do this. Literally exact quotation was not insisted upon, but one did expect quotation marks at both ends of a quotation, and proper differentiation between direct and indirect quotation.

The good candidates, by aptness of quotation, by vividness of detail, and by reference to antecedent circumstances, usually succeeded in conveying the impact of the scene on an audience. Such amplification of specific detail was considered as equivalent to an analysis of the technique by means of which the effect was achieved—the *how* of the question. The following answer was given full marks. Note the apt choice of detail, the skilful interweaving of quotation, and the attention paid to the source of the emotion conveyed. Note also the relative brevity of the following answers.

One of the most pathetic scenes in *Lear* is that in which the once-proud king, now humbled and wretched, attempts to kneel and ask forgiveness of his faithful daughter, Cordelia. He says "You had some cause to hate me", and she, distressed by the pathetic change in her father, can only sob out "No cause, no cause."

There is little obvious comedy in *Lear*, but we are so moved by the tragic scenes that we seize any excuse for laughter. For example, there is the scene in which the faithful Kent lays Goneril's steward and messenger, Oswald, by the heels. Oswald has been so high and mighty in the service of his hateful mistress that seeing him tumbled is a very satisfying scene, and makes the audience laugh.

Horror is most obviously present in the scene of the blinding of Gloucester. The act itself is horrible, and the callous comments of the perpetrators—"Out, vile jelly!"—add to the horror. Even Cornwall's own man rebels at this wanton cruelty towards the helpless aged Gloucester, and is stabbed in the back by Regan. Most cruel touch of all, which must have been the final horror for Gloucester, is their telling him that it was his trusted Edmund that had betrayed him.

(c) In a paragraph, with specific illustration, trace *two* main steps in Edmund's deliberate climb to power; and in a sentence or two show that a chance encounter later in the play ensures his downfall.

There are three steps in Edmund's climb to power: his tricking of Gloucester; his betrayal of Gloucester to Cornwall; and his intriguing with both Goneril and Regan for the throne. Any two of these constituted a complete answer to the first part of the question. The chance encounter was, of course, Edgar's with Oswald. Some candidates selected the duel between the brothers. This, while indubitably an encounter, was certainly not a chance one, and could not be accepted. Most candidates with any knowledge of the play at all did reasonably well on this question, although some did not seem clear as to where one step left off and the next began. Some tried to break the gulling of Gloucester down into two steps: the forged letter, and the stampeding of Edgar. The following answer was given full marks.

Edmund by means of a forged letter convinces his father that Gloucester's legitimate son Edgar is plotting against his life. He then, pretending to be helping Edgar, makes him run off in panic, apparently confirming the charges against him. This is Edmund's first step in his rise to power.

The second step is his intrigue with Goneril and Regan, whereby he hopes to gain the throne. Cornwall is slain by his own man, and Albany, Goneril's husband, is now the only one in his way, and he counts on Goneril assisting in getting rid of him.

His downfall comes about by the chance encounter of Oswald with Edgar. Defending the blinded Gloucester, Edgar kills Oswald, and on his body finds a letter from Goneril to Edmund, revealing her treacherous plot against Albany. By giving this letter to Albany, Edgar is put in a position to fight Edmund in a duel, and avenges his father and his own suffering at Edmund's hands.

Macbeth

(a) "Macbeth is endowed with an imagination of unusual intensity." Illustrate this statement briefly describing *three* occasions on which his imagination is particularly active.

In attempting to answer this question many candidates revealed the need of training in the technique of reading and interpreting examination questions correctly. Such key words as "unusual intensity" and "particularly active" were often overlooked, when a due regard for their significance should have led the candidate unerringly to Macbeth's hallucinations or to other *major* instances of Macbeth's vivid imagination.

The influence of the television production of Macbeth was apparent in the answers to this question. If the study of English Literature in the province is to gain maximum benefit from such presentations, and from other valuable audio and visual media, care must be taken to point out to the students the imaginative variations of, and departures from, the text of the play that these artistic presentations may sometimes introduce.

Candidates in some cases tended to substitute glibness about the play for the basic knowledge of the text which is indispensable if the study of the Shakespearean play is to be both pleasant and profitable.

The organization and paragraphing of the following answer enhanced its merits. It was awarded full marks.

That Macbeth has an imagination of unusual intensity is proved in three different instances: in the scene where he sees a dagger, in the scene after Duncan's murder, and in the "Banquet" scene.

Macbeth's imagination shows its intensity before the murder of Duncan. Macbeth has finally decided to go ahead with the murder, but in the back of his mind he is a little unsure. When he is in this state waiting for the bell to sound, he sees a dagger. "Is this a dagger which I see before me . . ." This dagger has blood on it and leads him towards Duncan's chamber. In this way he thinks the supernatural is urging him to go ahead with the murder and so his mind is fixed.

His excited imagination continues on after he murders Duncan. The blood on his hands is one place where it is shown. He will not believe that the blood will ever come off his hands. Rather they will be the green "seas incarnadine". Also he heard a voice say, "Glamis hath murder'd sleep . . . Macbeth shall sleep no more" until he is completely overcome and wishes he could bring Duncan alive again. "Wake Duncan with thy knocking! I would thou couldst!"

In the scene of the banquet, Macbeth has just received the news of Banquo's death. The vivid description by the murderer of Banquo with "Twenty trenched gashes" in his skull and the sight of blood on the murderer's face intensifies Macbeth's imagination until the image of Banquo sitting at his place at the table is seen by Macbeth. He is so taken in by it that he almost reveals his guilt in front of the guests he had invited to consolidate his position.

(b) Equivocation plays an important part in *Macbeth*. Describe briefly three striking instances in which this theme is developed, with illustrative detail from the play.

The number of candidates who did not know the meaning of "equivocation" was disappointingly large. In attempting to answer this question many candidates wasted valuable time in desperate discourses on retribution, or nemesis, or Macbeth's ambivalence. Equivocation runs as a major theme through the whole length of the play. It begins very early in the play with the Witches' "Fair is foul and foul is fair"; it runs through the Porter scene, continues to and past the "Apparitions" to the time when Macbeth "begins to doubt the equivocation of the fiend", and culminates with the ultimate ironic twist of Fate (which has been equivocating with Macbeth throughout the play) when Macbeth meets his doom at the hands of one not "of woman born".

Candidates who knew the term often lost marks for failure to indicate or explain the second of the two aspects of equivocation.

The following satisfactory answer was well organized into paragraphs—a technique in answering which it is hoped will be more generally emulated.

When Lady Macbeth says, "He that's coming must be provided for," she is equivocating, for equivocation is deliberate misleading of meaning by saying something that can be interpreted in more than one way. The surface meaning of what she said was that they would have to prepare him a feast and sleeping quarters. The underlying meaning was that they would have to devise some means whereby they could do away with Duncan.

Equivocation is brought up again in the speech of the drunken porter as he pictures himself porter of the hell-gate. He fancies that he is admitting an equivocator that could swear on both sides of the scales against either, but could not equivocate to heaven.

The third apparition, the crowned child with a branch in his hand told Macbeth that he would be secure till great Birnam Wood should come to Dunsinane Hill. Since this appears to be an impossibility Macbeth was actually misled to feel a false security. We see how it actually came about when Malcolm's soldiers cut down branches from the trees to disguise the number of their host.

(c) The playwright makes use of image and symbol in his play. With reference to *two* specific details for each, show how he makes poetic use of (i) blood, (ii) the night or darkness.

Many answers to this question revealed the weaknesses already commented upon in 2(a) and 2(b). Candidates often missed the value in the question of "image and symbol", and lost marks by failure, or inability, to illustrate or comment upon the poetic detail of blood or darkness. Although the committee extended the interpretation of "poetic" to include the sense of "dramatic" or even "effective", the answers to this question were in many instances undistinguished. The following answer was considered satisfactory.

- (i) Blood is mentioned by Macbeth when he sees the ghost of Banquo, "Do not shake thy gory locks at me". Blood symbolizes treachery and violence and thus is used very aptly here as the murder of Banquo was a deed of this nature. Blood is mentioned in the sleep-walking scene. Lady Macbeth tries in vain to rub the blood from her hands. The guilt of murder lies heavily on her head and she can no longer pretend it does not affect her. In this scene blood symbolizes her guilt, and serves also to show us how much Lady Macbeth's mind has weakened under the strain.
- (ii) The murder of Duncan was committed at night and we learn afterwards that it was a night of strange doings, full of storm. Night is a time when evil deeds are performed, and here nature emphasizes both the evil and the violence. The murder of Banquo was at night also. Murder is not a deed to be seen; rather the murderer wishes his act to be hidden, and thus night and darkness are ideal. They set the mood for murder, make the crime more gruesome, and add to the poetic and dramatic effectiveness of the play.

Question 3

In this question, and elsewhere on this examination, the candidates were well advised to arrange their answers in paragraphs suited to the divisions of the question. Such an orderly arrangement reflects and also encourages logical thinking.

(a) With specific detail from both poems, describe briefly *four* precise parallels between *L'Allegro* and *Il Penseroso* which help to make them companion pieces.

Although most candidates answered this question well, a minority have not yet learned to match corresponding features in educing a parallel. Despite a wealth of suitable detail some candidates selected insignificant or poorly matched examples and thereby suffered loss of marks. The instruction to "describe briefly" was not always observed. The following reasonably concise answer received full marks.

Both poems start with the banishing of the opposing mood. *L'Allegro* begins, "Hence, loathed melancholy", and *Il Penseroso* begins "Hence, vain deluding Joys". Then the origin of this mood is described. In *L'Allegro*, Melancholy was born of "Cerberus and blackest midnight", and *Il Penseroso* says Joy was "of Folly without father bred".

Next, in both, the time parentage of the respective moods is related. L'Allegro says that Mirth was born either of Venus and Bacchus or of Zephyr and Aurora.

Il Penseroso says that Melancholy was born of Vesta, the goddess of the hearth, and Saturn.

Then the poet tells of the respective interests of the two. L'Allegro likes "to walk, not unseen" in the countryside, watching the country folk at work, and then retiring to read tales of medieval times and comedies "(Jonson's learned sock)" and Shakespearean works, and listen to "sweet Lydian airs, Married to immortal verse". Il Penseroso likes to walk in forests and groves by himself, and to study Plato at night ("oft outwatch the Bear"), and read Greek tragedies ("Pelop's line"). He likes rainy days, religious music ("full-voiced quire") and would like to become a hermit so that he can learn about God.

(b) Point out *two* different kinds of detail which the poet employs in *Il Penseroso* to achieve a pensive mood, illustrating each kind with *one* specific reference to, or direct quotation from, the poem.

Too many candidates ignored the key word "kinds" even though it was italicized, and failed to indicate precisely what *kind* of detail they were illustrating. The following answer was considered satisfactory.

To achieve a pensive mood, Milton personifies Melancholy in his entreaty "come pensive nun", calling to mind our image of a nun, one who is mild, contemplative, quiet. She is clad in "black wisdom's hue". Milton has made the setting harmonize with and complement the pervading atmosphere in his description of the "cloister's pale". Into the cathedral is cast a "dim religious light" through the stained glass windows.

(c) Describe *three* details used by the author of *Lepanto* in presenting an ironic contrast between a heroic ideal and the world in which it shines forth briefly.

To answer this question adequately a candidate needed some appreciation of the basic contrast in the poem—of chivalry in a non-chivalric age—and the ability to select pertinent details with elements of both the heroic and non-heroic.

No marks were given unless a candidate showed in some way in his answer that he understood the idea of the contrast. For full marks the candidate was required to select at least one detail from the heroic and one detail from the non-heroic aspects of the poem.

The following well-organized answer emphasizes this contrast. Note the paragraphing.

Chesterton shows up the contrast between Christian chivalry and the supposedly Christian world in which it exists.

The response to the Pope's appeal is negligible. The King of France, one of the leaders of Christendom, is "yawning at the mass."

The appeal to chivalry is answered only by a "crownless prince," Don John of Austria over whom there hangs the stain of illegitimacy.

The King of Spain, Philip II, whose country supplied most of Don John's forces, is actually hostile to the undertaking; he plans Don John's death by poison, holding up a vial in which there is "death . . . and the end of noble work."

Question 4

(a) Old Joseph, in *Wuthering Heights*, remarks: "We've allas summut o' either side in us"; and certainly young Catherine is both her father's and her mother's daughter. With specific references to the text, trace the similarities and differences between Catherin Earnshaw and her daughter, Catherine Linton, by comparing their behaviour in *two* parallel situations.

(b) Describe briefly *two* significant details by which the author conveys the suggestion that Heathcliff is a creature not wholly of this world.

In (a) many candidates ignored the fact that character traits were asked for, and merely gave parallel situations and how the Catherines acted in them. Many also disregarded the plural forms of *similarities* and *differences*.

A complete answer to this question must contain *at least* two similarities, two differences, two sets of parallels, and two illustrations.

The following constitutes a good answer.

In their youths, both Catherines disliked coarseness. Each girl met an uncouth boy at, or near, her home. Catherine Earnshaw spat at Heathcliff when her father brought him home from Liverpool, while Catherine Linton wept when Nelly told her that Hareton was her cousin.

Both girls attempted to overcome the rudeness of their companions. Each tried to teach the boy to read. Catherine Earnshaw gave up, however, and then refused to marry Heathcliff because it would degrade her, while Catherine Linton attempted to raise Hareton to her level, and it is supposed that she married him. Thus Catherine Linton is unselfish, but Catherine Earnshaw is selfish.

When Catherine married Edgar Linton, the Lintons, Heathcliff, and everyone else had to bend to her desires. She was very rude to everyone. When Catherine Linton had married Linton Heathcliff and was forced to live with Heathcliff and Hareton, she, like her mother, was contrary and saucy and spiteful.

The Catherines were different in that Catherine Earnshaw failed to cope with the situation in which she found herself. When she discovered she could not reconcile Heathcliff and Edgar, and she knew she could not have both, she fell to pieces and consequently met her death. Catherine Linton, however, coped with her misfortunes. In her almost impossible situation she found a friend in, and happiness with, Hareton, whom she had previously considered an uncouth animal. Thus Catherine Linton turned out to be the stronger.

Part (b) was largely misinterpreted by the candidates, many of whom seemed to be unfamiliar with the idea of a spirit world, and thus tried to prove that Heathcliff was an animal. Others contented themselves with showing his cruelty.

Partial marks were given for incidents showing abnormality, such as beating his head against a tree.

The following answer received full marks.

Heathcliff's attitude toward spirits was certainly not that of a normal human being. When Lockwood told him about Catherine's ghost coming to the window, he locked himself in the room and was heard entreating the spirit to return to him.

Near the end of the story he seems to be in constant communication with Catherine's spirit. He cannot eat, he cannot sleep, he stares at something no one else can see. His trance-like state is explained when he tells Nelly that Cathy's spirit has returned to him.

Certainly someone who is in constant communication with a spirit is a "creature not wholly of this world".

Question 5

(a) Select one of the following sonnets: Milton, *I did but prompt*; Wordsworth, *London*, 1802 ("Milton, thou shouldst be living"); Hopkins, *God's Grandeur*.

- (i) In a sentence, state the theme or central idea of the poem you select.
- (ii) Explain how the poet has employed the Italian (Petrarchan) sonnet form in developing that theme, and illustrate with specific reference to details in both octave and sestet.

Although fewer candidates this year tried to answer all three options, yet many ignored the opening phrase, "In a sentence", and wrote long summaries of the content of the poem of their choice. Then in answering (ii) they had to do the same thing all over again. Many dealing with the first two sonnets introduced much extraneous material about the Cromwellian regime and the proposal to license the press, or the conflict with Napoleon. Students should be made to realize that it is what the poet said that matters, not what some annotator has chosen to read into it.

Some candidates wasted time by attempting to demonstrate that the sonnet chosen was Petrarchan, instead of doing what the question asked, and showing *how* the Petrarchan form was used to develop the theme. Full marks were not given unless the candidate showed the relationship between the theme of the octave and the theme of the sestet. This did not necessarily need to be done in a separate statement; often precise reference to the thought of each part was sufficient to reveal the relationship. Those who had memorized one of the sonnets had, quite justly, an advantage in answering this question, but some handicapped themselves by a passion for indiscriminate quotation.

All three of the following answers received full marks.

- (i) In "I did but prompt . . ." Milton savagely attacks his critics, and protests against the popular confusion of liberty with license.
- (ii) In the octave, he says that when he held up "the known rules of ancient liberty", he was attacked by those he terms "asses, apes, and dogs", like the peasants that jeered at Apollo and were turned into frogs. But, he says, this is what comes of "casting pearls to hogs".

In the sestet, he continues the theme by pointing out the truths that his critics have despised. "License they mean when they cry liberty", and they do not realize that true lovers of liberty must themselves be "wise and good."

- (i) In "London 1802", Wordsworth says that England, because she has neglected her traditional ideals, is in need of a spiritual leader such as Milton.
- (ii) The octave deals with the degeneration of England: "she is a fen of stagnant waters." Every department of English life—"altar, sword and pen"—is corrupt. In the sestet, he points out the spiritual greatness of Milton, and shows that such a spirit is what England needs. He says of him "Thy soul was like a star", "Thou hadst a voice . . . like the sea" and yet he was not too great to carry out "the lowliest duties".
- (i) Hopkins in "God's Grandeur" says that in spite of man's defiling God's world, God is continually restoring its beauty.
- (ii) In the octave, he points out that the world is filled with the grandeur of God, "like shining from shook foil", "like the ooze of crushed oil", but man ignores it, and blights the earth with his factories until it "wears man's smudge".

The sestet, however, says that in spite of this, "nature is never spent", and that the Holy Ghost renews the beauty of the earth at every sunrise, "broods over the bent world . . . with bright wings".

It should be noted that all three candidates have some skill in weaving apt quotations into the structure of their sentences. This is a skill that too many candidates lacked.

(b) In each of the following, the poet uses an object or scene from nature as a means of expressing a philosophical attitude or a state of mind: Tennyson, *In Memoriam* CI ("Unwatched, the garden bough shall sway"); Blake, *The Tiger*; Lawrence, *Snake*.

- (i) Select *one* of these poems, and in a sentence state the poet's central thought.
- (ii) With *two* specific references from the poem you have selected, show how the poet uses an object or scene from nature to communicate his thought.

Here a disappointing number of candidates went astray looking for moral allegories in the poems they selected. It seems difficult for some students to realize that a perfect lyric is its own excuse for being. One would almost think that they had been taught to find sermons in everything.

It should be noted that the two specific references required might both be the same object, but that in the Tennyson poem the wealth of natural detail led one to expect the selection of two distinct objects or scenes.

In considering the answers on "The Tiger", full marks were not given unless the student clearly emphasized the questioning, or the enigma present in the poem.

In "Snake", answers which dwelt on the repulsion and ignored the conflict were given only partial marks.

In all three, full marks were not given for a specific reference unless the candidate related it in some way to the theme as stated by him.

The following answers were adjudged satisfactory.

- (i) The theme of "In Memoriam CI" is the poet's sense of loss at leaving his childhood home, and at the knowledge that his memory there will soon be forgotten by his successors.
- (ii) He says the beech and maple will turn colour in the fall, but he will not be there to love them. The brook will go on babbling among the "haunts of hern and crake", but he will not be there to care.

In time others will take his place, the scenes of his boyhood will become "familiar to the stranger's child", and the memory of his family will "fade from all the circle of the hills".

"The Tiger"

- (i) Blake's poem in a series of dramatic questions expresses his wonder and awe at the might of a creator who can make the tiger as well as the lamb.
- (ii) He wonders what force was great enough to grapple with the creation of the tiger. "In what furnace was thy brain?" "What dread hand" dared to grasp such a creature? Was God pleased with his creation when it was finished? "Did he who made the lamb make thee?" What mighty force "dare frame thy fearful symmetry?"

"Snake"

- (i) Lawrence in *Snake* expresses his personal rebellion against social convention because what he feels is right is against that which he has been taught.
- (ii) Lawrence uses the instance when he took a pitcher to fetch water from his well, and as the snake was there, he had to wait and watch it. He has been taught that the black snake is innocent but the yellow-brown is venomous. He keeps hearing "if you were a man, you would strike it!" He admits that he liked it and was flattered that it should accept his hospitality, and yet because of some outside influence he picks up a clumsy log and hurls it at the snake. Afterwards he regretted his action, and thought, "how vulgar and mean an act!"

Question 6

Answer one of (a), (b), (c), (d).

(a) By making brief reference to five specific details in the story, show how the author of *The Pursuit of Peter Bellise* has brought out the affinity or similarity between his hero, Peter Bellise, and the gyrfalcon he captures.

OR

(b) Refer briefly to five major steps in the development of the thought of Lynd's essay, *Silence*, illustrating each with specific reference to the text.

OR

(c) Make brief but specific reference to five significant details in *The Daughters of the Late Colonel* which reveal to the reader the lasting effects of the Colonel's domineering temperament on his unfortunate daughters.

OR

(d) Enumerate five of the advantages of growing older which A. C. Benson offers in his essay *On Growing Older*, with specific detail relating to each advantage.

Once again those candidates whose quotations or specific references indicated a particular passage to the reader received the highest marks. Candidates should learn to choose precise details from the short story or essay.

"Affinity" in (a) was interpreted as sympathy or even attraction for. Such similarities as their common love of freedom, grace and skill, fierce determination, readiness to fight, perseverance and so on could be readily illustrated from the story. An answer could be based on affinities, similarities, or a combination of the two.

The following answers were considered satisfactory in both content and organization.

- (a) Morton's peregrines had "found an echo in his freedom-loving spirit". Peter was rather reluctant to accept the assignment for "the hawks, they have the great beauty when they fly". MacDonald, the factor, thought he caught a note of regret and sympathy in Peter's voice. Peter even looked a little ashamed of himself because of the affinity he felt for the bird. When he heard "a noise like tearing silk" as the hawk swooped, he realized why Morton wanted the gyrfalcon. When trying to man the bird, he could realize that it was not stupidity that made the bird batter itself about, but its undying desire for freedom. When he released the bird, Peter himself realized this affinity between them existed, for he had always wanted it to be free.
- (b) The first thought is that "silence is unnatural to man". "He begins life with a cry and ends it in stillness" but in the meantime does all he can to make a noise.

Next Lynd turns to the aimlessness of most conversation, the "buzz" he calls it. He says that conversation for the most part is not to communicate ideas but to keep up the buzzing sound.

Most people who monopolize conversation forget that the essence of conversation is sympathy. That is why the weather is such a good conversation piece and why a conversation among three is spoiled if "one man is necessarily silent".

Silence awes and even frightens man. It is not the breathing of a cow behind a fence at night that startles us but the breaking of the silence. Silence in mountains and deserted cities awes us and we cannot truly enjoy the beauties of a cathedral "except in perfect silence."

Lynd feels that an old man walking down through London completely unaware of the two minutes silence which was being observed is typical of his fellow men in their inability to be silent. "Most people", he states, "can be silent—for two minutes." But after that two minutes how cheerfully they enter again into the clamour of ordinary life.

- (c) In "The Daughters of the Late Colonel" the girls were thinking back to the father's funeral. They wondered if they should have had him buried. They could just hear him saying, "What! You had me buried! Who will pay all the bills?"

When they heard the organ grinder outside their house, they ran to get money to give to him. They didn't want him to play because it would annoy father. Then they remembered, father was dead.

Father made all the decisions while he was alive. After he was gone, the girls couldn't even decide whether they wanted their fish fried or broiled. Kate decided for them.

The girls couldn't decide whether to keep Kate or fire her. They just couldn't make up their minds. They didn't know how to fire Kate, so she stayed on and became father!

The girls did not know how to dispose of father's things. They didn't know whom to give his hat to, or whom to give his watch to. Thus, because of their father's domination, the girls could not make even a simple decision with ease.

Through these details, we can see the lasting impression father made, because even in death he influenced their thought.

Question 7

THE EXPRESS

After the first powerful plain manifesto
The black statement of pistons, without more fuss
But gliding like a queen, she leaves the station.
Without bowing and with restrained unconcern.

- 5 She passes the houses which humbly crowd outside,
The gasworks, and at last the heavy page
Of death, printed by gravestones in the cemetery.
Beyond the town there lies the open country
Where, gathering speed, she acquires mystery,

- 10 The luminous self-possession of ships on ocean.
It is now she begins to sing—at first quite low
Then loud, and at last with a jazzy madness —
The song of her whistle screaming at curves,
Of deafening tunnels, brakes, innumerable bolts.

- 15 And always light, aerial, underneath
Goes the elate meter of her wheels.
Steaming through metal landscape on her lines
She plunges new eras of wild happiness
Where speed throws up strange shapes, broad curves

- 20 And parallels clean like the steel of guns.
At last, further than Edinburgh or Rome,
Beyond the crest of the world, she reaches night
Where only a low streamline brightness
Of phosphorus on the tossing hills is white.

- 25 Ah, like a comet through flame she moves entranced
Wrapt in her music no bird song, no, nor bough
Breaking with honey buds, shall ever equal.

—Stephen Spender.

- (a) In a sentence for each, point out *three* images (metaphors or similies) in lines 1-7 which describe the opening stage of the train's journey.
- (b) Select *one* of these images, and in a sentence suggest why it is appropriate to the train's progress at that stage.
- (c) In a sentence, contrast the mood or tone of lines 1-7 with that of lines 11-20.
- (d) Account for the change of mood or tone by pointing out *three* details in lines 11-20 which help to create the change.
- (e) In a sentence, explain why the final images, in the last two lines, are startling and effective.

On the whole the sight passage seems to have been comprehended without much difficulty. In answering the questions, however, candidates frequently lost marks by looking for subtleties instead of acknowledging the obvious.

- (a) In the marking of this question the "manifesto" and the "statement" were considered to be parts of a single image. Again, "without bowing" was treated as part of the royal image ("gliding like a queen") and was not given a separate mark. Many candidates, however, regarded it as a distinct piece of imagery. This suggests that they were examining the poem only in small detail and had not yet learned how to recognize larger units. On the other hand, the image of "the houses humbly crowding outside", while also part of the royal image, was considered to have a separate identity.
- (b) Most candidates selected the image of the queen, and had little difficulty in relating it to the deliberate, majestic pace of the train. It was not considered sufficient, however, for the candidate merely to say that the train was slow. Those who selected one of the other images often tended to indulge in private fantasy about trains or slums or cemeteries, rather than considering what is actually in the poem.
- (c) Too often in contrasting mood or tone candidates simply commented on the change in the speed of the train, instead of using such terms as "dignity", "majesty", "restraint", and "excitement", "exultation" or "madness".
- (d) Almost any three specific words or phrases from lines 11-20 were sufficient to earn three marks in this part, but many candidates seemed to fear the obvious and chose to make general statements rather than quote.
- (e) Far too many candidates were content to paraphrase the last two lines, when what was required was a critical statement about the final image. Others failed to see that the images of the bird song and the bough breaking with honey buds were unexpected in the context and indeed unique, or perhaps felt that this was too obvious to be stated.

The following answer received full marks.

- (a) The train leaves the station "gliding like a queen"; it goes through the suburbs where "the houses humbly crowd outside"; and passes by the cemetery, or the "last heavy page of death".
- (b) By saying that the train is "gliding like a queen" the poet conveys to the reader the idea of grace and majesty and an air of unconcern for all around.
- (c) The mood of lines 1-7 is one of dignity and restraint, in contrast to that of lines 11-20, where we are conscious of rising excitement and exhilaration.
- (d) The mood changes as the train "begins to sing", waking herself to "jazzy madness", plunging "new eras of wild happiness".
- (e) The final images of a bird and a tree in bud are in startling contrast to the rest of the poem, because for the first time a beautiful natural object is referred to, whereas up to now the poem has dealt mainly with the mechanical and chemical processes of the train.

ENGLISH COMPOSITION

The following comments on the Grade 13 examination of 1961 may be useful to teachers of this subject. The allotment of marks and the methods of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

1. The Essay.....	60 marks
2. (i) 2 marks for corrected sentence, 2 for explanations.....	4 marks
(ii) 2 marks for corrected sentence, 2 for explanations.....	4 marks
(iii) 2 marks for corrected sentence, 2 for explanations	4 marks
(iv) 1 mark for corrected sentence, 1 for explanation	2 marks
TOTAL for question 2.....	14 marks
3. The Précis.....	26 marks

Question I. The Essay—60 marks

A. Standards —

The following were, in part, the instructions to the markers.

1. The essay shall be marked on the basis of 60.
2. The essay shall be judged on its merit, and penalized for errors.
3. Prejudice should not influence judgment of the essay.
4. Serious irrelevance may cause the candidate to fail.
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the candidate's style.

B. Grading

The procedure in grading was as follows.

The essay was read at first without regard for major and minor errors. This first reading determined whether merits such as unity, relevance, coherence, interesting material, sentence variety, effective rhetorical devices, precision in the use of words were present. The essay was read a second time and all major and minor errors and errors in spelling were marked. The final evaluation of the essay was based on definite considerations such as those listed below which formed part of the instructions to the markers.

- (a) Passing grades are given for positive merits; less than 50% is given an essay with serious defects. The defects may be in content as well as in style.

- (b) The essay should be graded on what the candidate has to say. The style should be clear, forceful, and correct. If the candidate, carried away by his enthusiasm, has committed errors in style, the total effect of the essay should be considered.

1. *Failures (below 30)*

Unless there are compensating merits, three major errors of different types, many examples of a single major error, frequent minor errors of different types, or a combination of the above errors, should put the essay below fifty per cent. (30 marks). Very defective essays should be marked below forty per cent. (20 marks).

2. *Credit (30-35)*

The credit essay is commonplace, and comparatively free from errors. It passes because there are not enough serious defects to justify failing it, nor enough positive merit to justify awarding it honours.

3. *Honours*

In order to deserve honours the candidate must show that he can write reasonably well and that he has some power of organizing his ideas.

(a) *Third Class (36-39)*

The third-class essay resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the vitality of the second-class essay.

(b) *Second Class (40-44)*

The second-class essay has merit in content or style, and is competently handled and interesting.

(c) *First Class (45-60)*

The first-class essay has definite merit in content and style. A thoughtful essay written in a plain, straightforward style shall be given First Class Honours. An essay to be worth this grade should interest the reader. Essays in this class fall into one of the following divisions:

The Low First (45-50 marks, 75-84%)

The low first is attractive and meritorious. Some of its merits are its content, vocabulary, and sentence structure. The candidate has something to say and shows definite ability in expressing himself.

The Middle First (51-54 marks, 85-90%)

The middle first is excellent in content and style. Some of its merits are comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), and consciousness of word values.

The High First (55-60 marks, 91-100%)

The High First is distinguished. It has marked individuality or maturity in content and style.

C. Examples of Major Errors

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. A paragraph of one sentence is not necessarily defective in style.
2. Repeated careless shifts in (a) tense: e.g., present - past - present, present - past - present - past; (b) person and number of pronouns: e.g., he - I - he (minor error), he - we - you - they (major error). An isolated instance of change of tense is a minor error; an isolated instance of one change in person or number is a minor error.
3. Dangling or misrelated participles or gerunds or infinitives or elliptical clauses. For example:

He died in 1793, making him fifty years old.

Entering the room, his eye was struck by a large picture.

To keep the bicycle running well, it should be oiled frequently.

When fifty years old, the boy lost his father.

Note that "considering", "regarding", "concerning", etc. may have the function of prepositions; e.g., Considering his qualification, the position was a suitable one. Do not penalize such statements as the following:

Talking of elections, who will win this year?

Allowing for exceptions, the rule may stand.

Twelve men were saved, not counting the dog.

4. Failure to make the verb agree with the subject.
5. Failure to make the pronoun agree with its antecedent, e.g., The sale of tickets far surpassed those of last year. (The use of the plural pronoun after "everybody", "anybody", "anyone", is considered only a minor error.)

- (a) Use of pronouns without a recognizable antecedent; e.g. (1), July 4th is a national holiday in the United States; *they* always celebrate it very elaborately; or e.g. (2), the private saluted the lieutenant, *which* he returned. (In certain cases the antecedent may be an idea rather than a single word).
- (b) The ambiguous use of *which* as a minor error. See minor errors 2(b).

7. Illiteracies

- (a) In diction: “anyways”, “anywheres”, “a long ways”, “irregardless”, “& etc.” (A single example is a minor error).
- (b) Verb forms such as “would of taken”, “done” for “did”.
- (c) Faulty use of double negatives; e.g., I did not get no work done.
- (d) Adjectives used for adverbs; e.g., “real” for “really” . . . except where used for special effect.
(Note that “slow” may sometimes be used as an adverb, e.g., “Drive slow”.)
- (e) Errors in case, such as “between you and I”.
- (f) Glaring misuse of words; e.g., lie, lay; sit, set.

8. Faulty sentence structure. Different kinds of faulty sentence structure will count as different kinds of major errors.

- (a) Sentences grammatically incomplete, except when used for effect. This includes the misuse of a semicolon resulting in a sentence fragment; e.g., They called out to me; when they entered the room.
- (b) Incoherent or ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.
- (c) Illogical constructions.
 - (i)
Faulty subordination: I was just about to enter the old house when I heard an unearthly scream.
 - (ii)
Faulty co-ordination; a confusing combination of assertive and interrogative elements in the same sentence illustrates faulty co-ordination of clauses. “And which” or “and who” clauses such as: The day was delightfully cool, and which seemed ideal for our trip.
 - (iii)
“Cat and dog” sentences exhibiting serious lack of unity. Eskimos are good hunters and they are few in number.

- (d) “When”, “where” or “because” clauses used in place of noun clauses:

e.g., I see where they had a flood in Texas.

An error is when you make a mistake.

The reason is because it is dark.

Accepted: The time when I come in is my business.

That is the house where I live.

- (e) Comma Splice:
Major error: Father and mother went shopping, father worked in the market.
- (f) Failure to use the correct punctuation between two principal clauses not otherwise co-ordinated; e.g., He walked down the street he was a policeman.
- (g) “Hence”, “therefore”, “moreover”, “thus”, “so”, “yet”, “then” used as connecting words between clauses and not preceded by the proper mark of punctuation, the semicolon.
- (h) Faulty parallelism involving sentence structure; e.g., One must learn not only to give orders but also if one can take orders.
- (i) Sentences which cannot be analysed.

D. *Examples of Minor Errors*

1. Confusion in the use of words—misuse of words.

- (a) A single example of any confusion or misuse; e.g., affect effect; accept, except.

Note: (i) If two words exist and the candidate uses the wrong word, the error is a misuse of words; e.g., accept, except.

(ii) If only one word exists and the candidate coins an analogous form, the error is a mistake in spelling; e.g., *uncomparable*.

(iii) If no word exists and the candidate coins one (e.g., “ebulates”), the error is a misuse of words. However, some coinages may be a deliberate literary device on the part of the candidate. These should not be penalized.

- (b) “So” for “very” except in conversation or in informal writing.

- (c) “So” for “so that”. He went home so he could study.

2. (a) Vague use of pronouns, especially “it”, e.g., It says in the paper that we are going to have rain.

- (b) Ambiguous use of “which”; e.g., He bought the book that was in the store which was very old.

3. (a) “Due to” used adverbially; e.g., Due to lack of study, he failed in his examinations.

- (b) "Like" used as a conjunction. The use of like as a conjunction is a solecism. e.g., He did like he said he would. They sang like they had never sung before.
4. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone".
 5. Misplaced or confused correlatives not involving sentence structure; e.g., He not only came to sing but also to play.
 6. Faulty ellipsis or incomplete comparison; e.g., Exercise improves the appetite as well if not better than a tonic.
 7. Faulty parallelism not involving sentence structure, e.g., He likes swimming, skating, and to ski.
 8. Unidiomatic use of a preposition; e.g., He came in the room.
 9. Misplaced modifiers; e.g., He read the message on the paper with a frown.
 10. Single example of shift in tense, person, or number.
 11. Frequent unnecessary use of the passive voice or needless shifting from active to passive.
 12. Common abbreviations, such as they're, and the ampersand (&) are penalized once.
 13. Improper syllabication is a minor error.
 14. Faulty punctuation, is *not* a major error, including periods omitted at the end of sentences. See *Major errors* 8(a).
 15. Unnecessary capitalization.
 16. Nouns and pronouns preceding the gerund should be in the possessive case. e.g., (There is nothing to be said against *his* doing that.)

E. General Comments

Some of the common reasons for failure were the following:

1. Insufficient knowledge of topics offered—the result of narrow interests and thin reading background.
2. Complete lack of practical knowledge of English grammar.
3. Complete ignorance of English diction.
4. Insufficient time—students need practice in writing to time.
5. Candidates need to learn to organize—draw up a plan before beginning to write. Most candidates cannot afford to take time to write the entire essay in rough and then to recopy it.
6. Candidates need to be advised that the essay is a test of ability to use literate English.
7. Serious defects in content, such as repetitious thought, immaturity of thought, or mawkish sentimentality, were deemed reasons for failure even if the essay created an overall impression of unity and relevance.

Note: Candidates should be warned of the serious penalties entailed by committing major errors, by failing to organize in suit-

able paragraphs the topic chosen, by taking liberties in twisting the topic into channels more in keeping with the candidate's interests, or by adopting a flamboyant, gushing, undisciplined style. Serious irrelevance and outright plagiarism are heavily penalized.

F. *The Essay Topics*

- (a) Youth in revolt: the conflicts between the younger and the older generation.

This topic, a very popular one, produced many good essays. Frequently, however, the student confined his treatment to an exhaustive discussion of one important point of difference between the older and younger generation, e.g., Rock 'n Roll, or music, and wrote a very immature essay.

- (b) Doing as one likes

This was a good topic and since it did not include any directive as to treatment, it provided ample opportunity for originality of treatment. Generally, these essays were interesting to read and well-handled. The best essays on this topic were of the familiar essay type. The poorest discussed the choosing of a career, or chose an interpretation that suggested "Youth in revolt".

- (c) The future of Africa

This topic was one of the most popular. Unfortunately, however, a number of students who chose to write on this subject had insufficient knowledge of the politics and even of the geography of the continent. The "future" was often dealt with in one sentence at the end of an essay which was devoted to a discussion of the history of the continent.

- (d) A visit to the theatre to see a play. (a descriptive narrative)

Few students wrote on this topic. Many of those who did confined their remarks to a description of the theatre and said little, if anything, about the play itself. Others limited themselves to a synopsis of the plot of *Macbeth* or *The Heiress*.

- (e) The modern automobile: how I would improve it.

This topic was well-handled by the comparatively few who chose it. It lent itself to good organization and generally only those who had a good knowledge of automobiles wrote on this subject.

- (f) An outstanding sporting event. (a descriptive narrative)

Few students chose this topic. Many of the essays written did not deal with an outstanding *event*. Students were content to describe a popular *sport*. This irrelevance was penalized.

(g) Plastics in the home. (a discussion of their importance and value)

This topic was the least popular of all. It received very general treatment, on the whole. Often the student enumerated the articles made of plastic and commented upon their durability and attractiveness. The result was immature and dull.

(h) Rain at night. (a descriptive and reflective essay)

This was one of the most popular topics, and it produced many interesting and imaginative essays. Some students, however, failed to incorporate the element of reflection into their purely descriptive essays; others, trying to be reflective, produced gushing sentimental essays that bordered on the immature.

(i) Our way of life. (An exposition outlining the praiseworthy and the blameworthy features of life in Canada)

This was the most popular topic. It provided a good deal of scope for all students. The best essays were those written by mature students who treated the topic in a semi-humorous ironic strain. Many candidates attempted a serious assessment of the Canadian way of life as a negative reflection of American culture and British tradition. Some candidates misunderstood the topic and used it as a means of expressing ideas on moral and religious issues. A few New Canadians wrote penetrating essays.

(j) "The motion picture is the most vigorous form of art today". (an exposition in which you agree or disagree)

Few students chose this topic. Adequate treatment required the student to draw comparisons between the motion picture and some other form of art. The word "vigorous" was often ignored. On the other hand, the topic appealed to thoughtful well-informed students who wrote excellent essays.

G. Sample Essays

Sample Essay No. 1 --- High First Class

This essay is noteworthy for the skill with which the candidate has maintained unity of tone. The humour is delightful. Moreover, the writer has shown good judgment in not attempting something that is beyond his capabilities. Stylistically, the essay is distinguished by its organization of material, variety of sentence structure, and use of the language.

YOUTH IN REVOLT

Although such a dramatic and forceful title will, of course, immediately arouse the undivided attention of both the revolting youth, (perhaps "the youth in revolt" is more what I meant) and the generation of parents whom youth is revolting against, nevertheless, this discourse is going to be neither dramatic nor forceful. However, it is going to deal with the third great human conflict—the first being the battle of the sexes, which I won't go into at this time, and the second being what to do with Castro (in that order, naturally).

The first phase of this unending conflict with which I shall deal is experienced by all males between the ages of sixteen and emancipation, and many females. The Battle of the Car! Sooner or later, (and after that, probably daily) youth decides that he cannot and will not tread, once more, the unspeakably long distance to "Joe's Greasy Spoon" to which everyone else, for years now, has been driving. When Dad has the audacity to reply, "Sorry, I'll be needing the car," his (youth's, not Dad's) agonized groans rend the air. At length, though, comes that wonderful day when, for the first time, youth sits behind the wheel. Dad has allowed him to "try his wings, solo." Ah, bliss! Unfortunately, within ten minutes he is the dubious recipient of a "ticket" for an illegal left turn and "speeding." Once more, Dad assumes the position of tyrant and chauffeur. The apparent solution? Revolt, of course! He can try another angle, however. "Dad, can I have a car of my own?" Now it is Dad's turn to revolt.

Another source of conflict is more likely to trouble parents of the fair sex. It is the battle of new clothes. This is apparently, a revolt against parents' miserly tendency to refuse to keep their offspring adequately clothed. The familiar cry during family crises of this type is, "But, Mother, everybody else has one!" "Mother" fails to see why this is adequate reason to hand out "seventeen dollars and ninety-eight cents when you already have a perfectly good plaid skirt." The ensuing conflict would sadden the hearts of all true peace-makers.

The final conflict with which I shall deal is familiar to all parents and all teenagers. The first shot is fired by the parents. "Why, when I was your age . . ." Parents possess a whole arsenal of phrases, any one of which will serve adequately when inserted after the "age." A cold war is thus nicely warmed up and revolt number three is under way.

As weapons, such phrases as ". . . juvenile delinquency", ". . . not then, today," and ". . . Why, you were *married* when you were nineteen!" are flung around. An early peace settlement seems impossible.

Then, quite suddenly, something known as a "twentieth birthday" comes around and a strange phenomenon occurs. Parents gradually begin to "grow up!" They even become quite acceptable at times. It amazes the younger generation to realize how much the "old folks" are learning. In wonderment they shake their heads and mutter something about wonders never ceasing. Wise parents bear their "change" in silence and sit back to savour the long-awaited and expected peace which begins to settle over the happy household.

Sample Essay No. 2 --- Middle First Class

An ability to organize material, a command of effective metaphor, and a skilful use of sentence variety are combined with a dry humour in this essay. The overall effectiveness is marred slightly by a flagging of inspiration towards the conclusion.

THE MODERN AUTOMOBILE: HOW I WOULD IMPROVE IT

The modern automobile is an abomination that should not be permitted to exist. From its gaudy, chromed bumper to its volcanic carbon-streaked tail pipe, it is a complete contradiction to its purpose, that of conveying people from one place to another in comfort.

Its shell is an expensive, distorted sheet of metal festooned with garish chrome. It is in no way a simple shield from the elements. It is so low that the passengers travel in a semi-prone foetal position. All they ever see is the shoe laces of a passing pedestrian. I would suggest a plain, black,

slab-sided perpendicular body perched high enough so that the driver would feel like the captain of a clipper ship, not of a submarine. "But", you say, "What about streamlining? It would cut the speed."

What about it! That is another thing that I resent. Under the streamlined hood of today's car crouches a snarling engine whose power would make a fighter pilot blush with shame. This power plant is capable of propelling the car at speeds twice as fast as the road is fit for and three times as fast as I want to go. My car will have a small, cheap engine that will drive the car, half a dozen friends and myself at thirty-five miles an hour. I may not get there as fast as the average motorist, but I will see the scenery, and I will not arrive in an ambulance.

The windshield of the modern monster is a "curved, tinted, wrap-around miracle of modern glass." I would leave miracles to God and be happy with a flat untinted piece of glass that won't distort the road-side stop sign into a potato chip on a soggy noodle. No more will my head be baked by the noonday sun, and the countryside will be a natural light green.

The plastic-covered seats of our present car are very temperamental. On damp days they cling affectionately to you, on dry ones they snap at you with electric teeth. The genuine cloth covering on my seats will be neutral at all times.

Instead of a control panel, my car will have one instrument, the ignition key. I won't care how far I have come, nor how fast. I will enjoy myself.

I am afraid that like all great ideas, this one has already been thought of. Henry Ford called it the Model T.

Sample Essay No. 3 --- High First Class

This essay is distinguished by a breadth of reference, a maturity of thought, and a comprehensiveness of treatment that are seldom encountered in the work of Grade 13 students. In addition to these excellencies of content, the candidate possesses a good sense of prose style. Note the skilful use of sentence variety and the command of vocabulary.

MAN AND THE MOTION PICTURE

From its birth at the turn of the century to its present impressive stature, the movie industry has passed through many phases of development and improvement and has emerged as one of the most moving and influential forms of art and entertainment in our society. And yet this medium, in a prolonged attempt at self-betterment, has exceeded the bounds of reality and has emerged as a sensational, superficial, and surrealistic form of art. In colour and emotional appeal, it ranks high; in depth and perception, it is excellent; in scope, it is all-embracing. And yet the vigour and vitality of the movies are overshadowed by three mightier and more moving forms of art: the staging of Shakespearian tragedy, the appreciation of classic literature and music, and man's imagination itself.

The thrill of witnessing a great Shakespearian tragedy performed by live human beings, before one's very eyes and in an atmosphere alternately charged with suspense and pathos, illustrates what G. B. Harrison so aptly describes as "a deep cleansing of the emotions". The pathos engendered and the depth of the emotional purge are achieved, not by stirring background music, not by glycerine tears, not by special lighting effects, but by the profound moral sense and the natural dramatic instinct of a literary genius. The staged Shakespearian drama has reality, in that we are present; emotion, in that

we sit charged with pathos; and vigour, in that we leave with a lingering feeling of exuberant exaltation. How paltry, how indefinite, how incomplete is the movie production of the same play!

Who can deny the emotional and vigorous appeal of a Beethoven sonata, or of *The Swan Lake Ballet*? Just as Shakespeare was the genius of drama, so are Beethoven, Bach and Brahms masters of musical literature. How can movies, with their visual appeal, create the vast splendors engendered by the powerful music of the masters? How can movies with their limited facilities reproduce stories such as *Wuthering Heights* and *Ben Hur* when Emily Bronte and Lew Wallace have devoted their genius and talent to reproducing a mental image of character and setting? How disillusioning to attend the movie of a book, such as *War and Peace*, that one has just finished reading! All the colour, movement, and characters that one has imagined are altered or shattered by the actual physical representation on the screen. The ephemeral Cleopatra of the imagination assumes human shape and loses in the bargain.

Man's imagination with its great source of adventure, colour, movement, emotion, and feeling surpasses any physical attempts to recreate it. How disillusioned we become with the false representation of life as it is portrayed in motion pictures. All the vigour of thought is lost in an attempt to reproduce great thoughts and great actions for the unimaginative.

The motion picture represents mental relaxation, and this mental relaxation is good. But when we attempt to substitute it for our imagination we satisfy only the unimaginative and we disillusion the rest.

Sample Essay No. 4 --- Low Third Class

This essay typifies the gushing over-sentimental essay that offends good taste because of its undisciplined use of words for effect rather than meaning, its mawkish figures of speech both forced and artificial, its disregard for concrete reality in preference to fluffy generalities, and its assumption that the reader can be influenced by extravagancies of style. The essay, nevertheless, has unity, relevance, and power of organization which place it in the low third class category.

RAIN AT NIGHT

Have you ever seen the pale moon step behind a blooming cloud and be captured there? Have you ever heard the sky sing out its bass notes with thunderous beats and the tinkle of the rain? Perhaps you have been enjoying a midnight stroll with your love and are suddenly joined by tiny water droplets. Everything and everyone is filled with lively zest: people seek shelter, dogs bark, and windshields beat. But laughter swells inside of you and you burst forth with childlike giggles and count the cool raindrops falling off your rosy nose. Your light-hearted companion gallantly, and with a flourish assumes the roll of Sir Walter Raleigh as he assists you over already swelling brooklets. Fond memories beckon, and you leap high over clear puddles, look into their mirrors to see faces, with smiles like silver arrows gleaming in the ripples.

Off to the deserted, green, green park to see the flowers close their eyelids and bow their heads, like sweet angels in prayers. Your nose tickles with the fresh, perfumed air and your ears with the rustle of newly washed leaves. Now, filled with the splendour of nature a most pleasant evening is complete, when, dashing home, you seek out the deepest chills with a glass of warmth.

Perchance you have been alone. Your thoughts have run wild, being subdued only by the soft music of Brahms and Chopin, when suddenly but

gently, very gently someone taps at your window pane. The sky, being relieved of its light burden has sent it to accompany the music, to sway and dance to it. You become its audience, cosy in the pillows of the window seat. How good you feel, comfortable, dry and warm. At intervals the curtain falls as cascades rush from the eaves, but have no fear, the dancers will return. Looking upward we see them hang from the tips of the leaves, as if carved in the clearest marble. Below we see them etch whirlpools in the soft earth. Sighing sleeping, the patter makes you doze, and you are off into a world of dreams lulled by leaping fairies on the roof.

Whatever your mood you have witnessed nature cleanse and beautify her grandeur and perhaps fill you with ecstasy.

Sample Essay No. 5 --- Failure

This essay is inadequate. The thought is commonplace and the expression often laboured and artificial. In addition, the conclusion is meaningless and irrelevant. Finally, the length of the essay (261 words), while not necessarily a demerit, influences the final grade when combined with the above weaknesses.

RAIN AT NIGHT

It was a long hot day. Now as the evening ebulates into night, not seeming to have lost any of the day's heat or humidity, you carry the thick heavy air wherever you drag yourself. When bedtime arrives, not believing it possible to sleep but brave enough to chance the possibility of relief, you decide to try it and you mount the stairs to the dark quiet room.

But suddenly the room is alight and a rolling rumble is heard far away! A rain storm is coming! Then comes the sound of the rain as if one thousand carpenters were nailing on one thousand shingles with one thousand nails. It is thunderous! As you lay there relieved that you are inside, thoughts strike your mind. Are all the upstairs windows closed? Is the dog in the house? Did you close your car windows? Is the hot bed window open? Were the rainbarrels full and was the new paint dry? Stop! Why do you ask all these questions. You think of rain, a storm rain, as a destructive or discomfoting element. Granted, these things it can be but above all it is, more often than not, the most needed and useful element available to man. It grows his food along its partner the sun. Also it grows his forests where man plays and fills his rivers where man swims. Rain is certainly a good and needed ally to man.

What has it done for you? Don't you notice? Oh! you are asleep! You see rain at night is a friend.

Question 2 --- (14 marks)

The instructions to markers were as follows:

Two errors must be corrected in sentences (i), (ii) and (iii), and *one* error in (iv).

Assign *1 mark* for each correction, and *1 mark* for each correct explanation of the error.

Assign *no marks* for the explanations if they are not in complete sentences.

Treat (i), (ii), (iii), and (iv) as separate units. In *each unit*, deduct *1 mark* for each major error, and *1 mark* for two minor errors of different types.

Assign *no marks* if the explanation contains incorrect grammatical terminology.

Assign *no marks* if the explanation simply states that a word has been used incorrectly.

Part (i) --- 4 marks

- (i) Neither George nor Tom was able to compete in all the games as the other players did.
 - (a) The singular subject requires a singular verb. *OR* When correlatives join a compound subject, the verb agrees with the nearer subject.
 - (b) The preposition *like* has been replaced by the conjunction *as*.

Part (ii) --- 4 marks

- (ii) The teacher objected to the sentence because it lacked unity of thought as well as an antecedent for a pronoun.
 - (a) *Due to* should not be used adverbially.
 - (b) The ambiguity owing to faulty sentence structure has been removed. *OR*, The ambiguity has been removed by making the two reasons for objection parallel in structure.

Part (iii) --- 4 marks

- (iii) When we consider this problem, it seems obvious that we cannot help reaching a common solution (*OR* that we can hardly help reaching a common solution; *OR* that we can but reach a common solution).
 - (a) This sentence contained a dangling gerund (*OR* construction *OR* phrase *OR* verbal *OR* misrelated or unrelated gerund).
 - (b) The double negative *cannot hardly* has been removed.

Part (iv) --- 2 marks

- (iv) If a person does regular physical exercises, he is not liable to experience difficulty either bending over or lying down.
 - (a) The faulty parallelism has been removed.

Question 3. *The Précis* --- 26 marks

The instructions to markers were as follows:

The précis should be marked first for content and then for style. No marks are to be given if the candidate writes an appreciation instead of a précis.

Count the words in the précis and circle the total at the bottom on the right-hand side.

A. *Marks for Content* (20 marks)

1. The candidate needs to cover 20 of the 22 main ideas listed in order to acquire full marks for content.
2. Assign *no marks* for a glaring distortion of a point; a minor distortion of a point is worth *half a mark*, indicated by a plus (+).
3. Deduct 1 mark for each 5 words after allowing 10 words beyond the stipulated length. Excessive length is to be penalized up to the number of marks assigned for content.

120 - 130 words:	no deduction	151 - 155:	5 marks
131 - 135 words:	deduct 1 mark	156 - 160:	6 marks
136 - 140 words:	deduct 2 marks	161 - 165:	7 marks
141 - 145 words:	deduct 3 marks	166 - 170:	8 marks
146 - 150 words:	deduct 4 marks	171 - 175:	9 marks

B. *Marks for Style* (6 marks)

The précis must be a coherent passage of connected prose. Assign full marks for style to a précis that is clear, correct, concise, and coherent.

<i>Type of Error</i>	<i>Marks Deducted</i>
Major errors of different types	2 each to a maximum of 6
2 minor errors of different types	1 mark to a maximum of 4
Lack of coherence or clarity	1 mark to a maximum of 4
Slavish adherence to original (overall impression)	maximum of 2.

Indicate lack of coherence or clarity by a small "c" over the sentence concerned. The final mark for the précis should appear at the bottom of the précis as follows: (L=length; S=style; A=slavish adherence to original)

$$\begin{array}{r}
 20 - 2L = 18 \\
 6 - 2S - 2A = 2 \\
 \hline
 20
 \end{array}$$

Point Outline (20 marks)

Each point is worth one mark. Any 20 of the following points constitute full marks for content.

1. In Tudor England
2. inequality between the sexes
3. affected the largest number of people.
4. Woman, regardless of social position,
5. was considered inferior
6. and was severely limited before marriage.
7. Marriage, usually a business contract, (arrangement)
8. also curtailed her legal rights.
9. Widowhood almost conferred legal equality with man.
10. Municipal custom, (tradition) less restrictive, (more liberal) (less harsh)
11. permitted woman the function of independent trader. (merchant)
12. Woman's domestic or farm labour was indispensable.
13. She was denied a public (professional) status.
14. The convent provided the only alternative to marriage.
15. The gifted (talented) woman
16. could exploit qualities other than domestic.
17. The Renaissance fostered unusual interest in woman's education.
18. The gifted woman's role
19. was, necessarily, unprofessional.
20. That one of the two Tudor queens was eminently successful
21. suggests that woman's subjection
22. handicapped the nation.

Model Précis

In Tudor England, inequality between the sexes affected the largest number of people. Woman, regardless of social position, was considered inferior and before marriage was severely limited. Marriage, usually a business arrangement, also curtailed her legal rights. Widowhood, however, almost conferred legal equality with man. Municipal custom, less restrictive, permitted woman the function of independent trader. Although woman's domestic or farm labour was indispensable, she was denied a public (professional) status. The convent provided the only alternative to marriage. The gifted (talented) woman could exploit qualities other than domestic. Indeed, the Renaissance fostered unusual interest in woman's education, but the gifted woman's role was, necessarily, unprofessional. That one of the two Tudor queens was eminently successful suggests that woman's subjection handicapped the nation.

(121 words)

A list of words misspelled on this and former Composition examinations is provided here with the hope that teachers will use it to try to improve the standard of spelling on future candidates' papers in all

subjects. The spelling authorized by any standard dictionary is accepted in the marking of the final examination papers.

abandoned	colonist	familiar
abandonment	colourful	families
accommodate	coming	fascinate
accustomed	comma	feasible
achieve	communication	feminine
acquaint	comparatively	foreboding
acquire	completely	foreign
adequately	conscience	forgotten
aeroplane (airplane)	conscious	forth
aggression	continually	forty
aisle	controlled	friends
alleviate	convenience	frivolous
always	copyright	fulfil
ambiguous	criticism	generously
amiable	cruiser	gossiped
antecedent	curiosity	government
apartment	definitely	grateful
appears	desirable	grisly
arbitrary	despair	hazardous
athlete	develop	here (hear)
audible	dictatorial	heroes
balloon	different	illiterate
barrenness	disappear	illuminate
beckoned	disastrous	imagination
believed	discuss	immaculately
beneficial	dissatisfaction	immediately
brilliant	distrusted	immensely
buried	division	immigrant
business	dying	impossible
bustle	effect	inadequacy
buy (bye, by)	efficiency	inalienable
callous	elementary	inconceivable
camouflage	emanate	inconsistency
Canadian	embarrassed	independent
canvas	entertainment	inexhaustible
curriculum	enthusiasm	indicate
category	equipment	individual
cereal (serial)	equipped	inefficacy
ceremonies	exaggerate	inefficiency
challenge	existent	inferring
chaos	excusable	ingenuity
circumstances	experience	inherent
clannish	explanatory	insignificance
coherence	exuberant	insistent
coarse (course)	falseness	intelligentsia

intelligent
 intelligible
 investigate
 irrelevant
 its (it's)
 judg(e)ment
 laboratory
 later (latter)
 lead (led)
 leisurely
 loneliness
 loose (lose)
 luxuries
 magic
 magician
 magnificent
 manoeuvre
 mantel
 marvellous
 (marvelous, U.S.)
 memento
 minor
 murmur
 mutual
 neutrality
 nineteen
 noisily
 nonsense
 noticeable
 nowhere
 occasionally
 occurred
 occurrence
 of course
 offered
 omit
 opinion
 parallel
 parliament
 pastime
 performance
 personal
 personalities
 persuade
 pertinent
 planetary
 plausible
 pleasure

plural
 populace
 possessed
 prairie
 preceded
 prefer
 preference
 preferring
 presence
 privilege
 proceeding
 professional
 pronoun
 psychological
 pursue
 questioning
 quit (quite, quiet)
 radical
 really
 receive
 recognizing
 recuperating
 referred
 relative
 relevant
 religion
 resemble
 resources
 respectable
 restaurant
 ritual
 rhyme
 rhythm
 safety
 satisfactory
 scene
 screech
 seize
 sense
 sentence
 sentinel
 separate
 serene
 sergeant
 shining
 shiny
 significance
 silhouette

similar
 similarly
 site
 siz(e)able
 skilful
 skiing
 slogan
 solemn
 spectator
 speech
 socialite
 source
 stubbornness
 succeed
 successful
 superintendent
 temperamental
 tense
 than (then)
 there (their)
 to (too, two)
 together
 toleration
 torrent
 transferred
 tragedy
 trapeze
 travelogue
 treacherous
 tries
 truly
 tyrannical
 uncontrollable
 universally
 unmercifully
 until
 useless
 veritable
 violator
 visitor
 weird
 where (were)
 whether (weather)
 woman
 women
 writing
 yield

RECOMMENDED MARKING SCHEME FOR THE PRECIS
(Grades 11, 12, and 13)

A. The précis should be marked first for content, and then for style.

B. *Re marks for content*

1. The candidate need not necessarily catch all the points for full marks. Depending on the difficulty of the passage some leeway may be allowed (i.e) in a *difficult* passage containing 12 points, a maximum of 2-4 points leeway might be permitted *provided that the emphasis is retained*.
2. Penalties should be applied to marks assigned as follows:
 - (a) one mark deduction for every five words after allowing 8-10 words beyond the stipulated length;
 - (b) one mark for each glaring distortion of a point;
 - (c) one mark for each extraneous point;
 - (d) one mark for two minor distortions.

C. *Re marks for style*

1. Full marks for style should be assigned to a précis that is clear, correct, concise, and coherent. On term examinations approximately one third of the total précis mark provides for a satisfactory assessment of style, and for a good balance of marks between content and style.
2. A précis which is merely a patchwork of phrases from the passage should be severely penalized on the point of style. The wording of the original need not be avoided when an adequate substitute cannot be found, but otherwise the candidate is advised to write the précis in his own words.
3. Each major error should be penalized by two marks to a maximum of six marks.
4. One mark should be deducted for two minor errors of different types.

General Notes:

1. The précis is of great value to the teacher of English as a technique for fostering in students the ability to interpret prose and poetry, and to develop skill and accuracy in English expression. Précis work should be included in courses of study for all three grades.
2. It is recommended that teachers of Grades 11 and 12, as well as of Grade 13, give careful thought to training their pupils to avoid the weaknesses summarized in this memorandum.

- (a) Close attention should be given to directives in the English literature section. Students need more practice in analyzing questions and in organizing and writing essay-type answers. Good class discussions must be followed by well-supervised written work if the student is to learn to organize his thoughts and to express himself with clarity, precision and care. Students who are not given a sufficient number of mature writing assignments on the various aspects of the literature courses from Grades 11 to 13 cannot realize their full potential on an English examination.
- (b) Students should be given much practice in organizing and writing essays of all types: formal, familiar, and argumentative, descriptive, descriptive narrative, literary, the essay containing reflective elements (exemplified by two of the good essays included in this circular) editorial, and short story.

Courses of study in Grades 11, 12, and 13 should be organized to include the reading, study, and writing of several types of essays each year.

The summary of major and minor errors, notes, and suggestions in this circular, with a few modifications, serve equally well for all three academic grades.

3. A more extensive supplementary reading programme with some emphasis on independent reference reading and research, now possible through enlarged library facilities in most schools, should provide a possible solution to problems of immature comprehension and inadequate vocabulary.

4. In order to provide facilities for longer literary essay assignments to pupils of Grades 11 and 12, teachers are advised to build up the pupil reference sections of the school library in such fields as the novel and the drama.

5. While the objective test may be a useful means of testing certain small areas of term work, and for remedial work, teachers are cautioned not to over-use objective test techniques to the detriment of training in essay-type answers.

6. During the marking of term assignments, teachers are advised to discuss with their pupils variations between English and American spellings.

7. In a discussion of Shakespearian tragic drama, students are sometimes confused by the apparent conflict in the meanings of certain literary terms as used by critics. Climax may be defined as the point in a drama where the intensity of the emotions reaches a peak, and crisis as the turning-point in the action. Some critics use the terms "climax" and "crisis" interchangeably, but the Greeks referred to climax as an emotional point and the crisis as a structural one.

8. Teachers are referred to Curriculum I and S.4D for titles of recommended reference books and to others such as the following:

- The Elements of Style—Strunk and White (Macmillan)
- Experience in Writing—Baker and Strandness (Prentice Hall)
- A Glossary of Literary Terms—M. H. Abrams (Rinehart)
- Sound and Sense—An Introduction to Poetry—Perrine (Gage)
- Practical Criticism—J. A. Richards (Longmans, Green)
- Poetry for You—C. D. Lewis (Copp Clark)
- The Art of Poetry—H. Kenner (Winston)
- How Does A Poem Mean—J. Ciardi (Nelson)
- Hemingway: The Writer as Artist—Baker, Carlos (Princeton University Press) (Saunders)
- Ernest Hemingway—Young, Philip (Holt, Rinehart and Winston)

Recommended reading lists for the 1961-62 prescriptions in English Literature for Grade 13 will also be found on pages 23, 24 and 30 of "Poems for Upper School, 1961-62"; and on page 159 of "The Old Man and the Sea".

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